

**THE ANDRÉS SEGOVIA ARCHIVE**

GENERAL EDITOR: ANGELO GILARDINO

# Gaspar Cassadó

## WORKS FOR GUITAR



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# **Gaspar Cassadó**

## **WORKS FOR GUITAR**

*edited by Angelo Gilardino and Luigi Biscaldi*

- CATALANESCA
- CANCIÓN DE LEONARDO
- SARDANA CHIGIANA
- PREÁMBULO Y SARDANA
- LEYENDA CATALANA
- DOS CANTOS POPULARES FINLANDESES

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Josep Mompou (1888-1968)

**"BARCELONA: LA RAMBLA" (1954)**

oil on canvas - cm. 60 x 73

(Museu de Valls)

back cover:

Julio Lopez Hernández

**THE ANDRÉS SEGOVIA MONUMENT**

Linares, Jaén (Spain)

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# FOREWORD

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## GASPAR CASSADÓ MOREU (1897-1966)

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Gaspar Cassadó was born in the historic city of Barcelona on September 30<sup>th</sup>, 1897, into a household where music occupied a prominent place. His father – Joaquín Cassadó Vals (1867-1926) – was a composer, organist, choral director and conductor who belonged to the modernist generation of Catalan artists; his mother – Agustina Moreu – was a woman of wide learning and culture. Gaspar was the third of four brothers (the others being Agustín, Montserrat and Josep).

Gaspar began his musical studies at the *Capilla de nuestra señora de la Merced* as a pupil of his father and of Dionisio March, who was his first cello teacher. In 1907 he and his brother Agustín (a violin student) gained a scholarship enabling them to pursue their studies in Paris. Accompanied by their father, they moved to the French capital, where they become pupils of Pablo Casals and Jacques Thibaud, respectively. In addition, they formed the *Trio Cassadó* with their father, the experience of which marked the beginning of a special affection for chamber music that was to remain with Gaspar all his life.

During his Parisian years, the young Cassadó was introduced into the city's musical circles, making the acquaintance of Debussy, Satie, Viñes, Turina, Albéniz and Diaghilev, and seeing the *Ballets-russes*. He was given advice by Ravel and Falla, and established a strong

friendship with the Italian composer and pianist Alfredo Casella. The lessons he received from the great Pablo Casals were important in developing his appreciation of the spiritual dimension of music. Cassadó was in future to refer to Casals as his “spiritual father”.

In 1914, two events put an end to Gaspar's stay in the French capital: the premature death of his brother Agustín (whose promising career was cut short by an epidemic), and the outbreak of the first world war. Following his return to Barcelona, Cassadó toured Spain giving a series of concerts that culminated on December 30<sup>th</sup> with his debut in the *Palau de la música* in Barcelona. He immediately won a warm response from listeners and reviewers. On several occasions he shared the concert platform with the pianist Arthur Rubinstein, under the management of the impresario Ernesto de Quesada. Cassadó soon became a brilliant fixture in the concert life in the Catalan capital, which was enjoying a golden age through the presence of performers such as Boulanger, Casals, Cortot, Granados, Heifetz, Kreisler, Landowska, Llobet, Manén, Pahissa, Thibaud, etc. His deep understanding of the life and culture of Barcelona underpinned his contribution to the musical activities of Catalonia: during October 1921 he gave a series of concerts which featured works by Arregui, Bretón and Pahissa; in April 1923 he gave a recital with works by, among others, Cyril Scott. Cassadó was always a powerful advocate for new music.

The year 1918, at the end of the first world war,

saw the start of his international career, and in 1920 he gave his first concert tour of Argentina (one year before Segovia). In 1923, through his friendship with Casella, he travelled to Italy, where he established contact with several significant figures in the musical life of that country. In Florence, especially, he felt he had found a second home. A friendship with the pianist Giulietta von Mendelssohn helped him to find a way to Berlin and Germany.

During the 1930s his career as a cellist continued to develop. He appeared at the most renowned concert halls and performed as a soloist with the most important conductors of the period, such as Furtwängler, Mengelberg and Weingartner.

In 1936, the year that saw the outbreak of the Spanish civil war, he made his debut in New York. In 1937, he was again in New York, where he coincided with his friend Andrés Segovia, who was giving concerts there. During the second world war he lived in retirement, but he revived his concert activity with a performance in Florence on October 31<sup>st</sup>, 1944, at the request of the students of the University, to celebrate the liberation of the city. During these events he strengthened his friendship with the great Italian composer Luigi Dallapiccola, who dedicated to him three pieces for solo cello.

In 1946, he began his teaching activity in the famous summer courses at the *Accademia Chigiana* in Siena (where Segovia was to join him some years later).

His return to the USA in 1949 was marred by a serious and unpleasant disagreement resulting from the publication in *The New York Times* of a letter written by Casals and delivered by Diran Alexanian, a cellist and assistant to Casals who had settled in New York as a teacher. In his letter, Casals, from his exile in Prades, accused Cassadó of having exploited his (Casals') name for the purpose of giving concerts in Spain, Italy and Germany at a time when these countries were governed by undemocratic regimes. As a consequence Cassadó's tour was curtailed and

his public standing was seriously affected. Nevertheless, in 1956, setting aside all misunderstandings, teacher and pupil were reunited in friendship and mutual esteem. In the meantime, Cassadó had formed a trio with Menuhin and Kentner, and sometime later his passion for teaching was to lead him to initiate the courses at Santiago de Compostela, where he would invite his friends Andrés Segovia and Alicia de Larrocha to teach. He also began giving classes at the *Musikhochschule* in Cologne (Germany), where he founded another trio (the *Trio Colonia*).

In 1959 Cassadó married the Japanese pianist Chieko Hara. At the height of his career, he died suddenly on December 24<sup>th</sup>, 1966, at the Libery hotel in Madrid, on his way from Lisbon to Barcelona, where he was due to spend Christmas. As a cellist, Cassadó will always be remembered for the personality and warmth of his interpretations.

Cassadó found a second outlet for his creative personality in the field of composition. During his studies in Paris, under the powerful influence of his father, he composed in 1922 his first work for cello and piano: *La Hilandera, El Reloj y El Galán*.

Cassadó's musical language was stamped with his personal imprint, which is evident in the balance between lyrical ardour and formal elegance. All his output is characterised by the romantic elaboration of folkloric elements, with a clear French influence.

During the years 1925/26 he wrote a *Sonata nello stile antico spagnolo*, ("Sonata in the antique Spanish style") whose dance movements recall the guitar, a *Concierto para violonchelo y orquesta en re menor* (which was premiered by Casals), *Danse du diable vert*, and his famous *Requiebros y Serenade*, as well as a *Suite para violonchelo*. In 1928 he composed *Rapsodia catalana* for full orchestra, the premiere of which took place in 1931 in New York with Mengelberg conducting. He also wrote *Variaciones concertantes* for piano and

orchestra, dedicated to José Iturbi. In 1931, in Paris, *Le monde musical* published an article about his work as a composer written by Diran Alexanian, who, years later, was to forward to *The New York Times* the accusatory letter by Pablo Casals.

Despite Cassadó's interest in composing, in his maturity he realised that there was little comparability between his activities as a concert player and as a composer. He wrote:<sup>(1)</sup>

*«Viena, decidí mi carrera musical. Yo soñaba con ser compositor, pero fue aquí donde comprendí que mi verdadero horizonte era el del violonchelo.»*<sup>(2)</sup>

He added:

*«La composición, que todavía ocupa algún tiempo entre mis viajes, clases y conciertos, no puede ser ya más que un “hobby”.»*<sup>(3)</sup>

Cassadó devoted his attention also to the art of transcription, with significant results. Among the items he transcribed for cello, are *Estrellita* by Manuel Ponce and the *Fandanguillo* by Federico Moreno-Torroba, originally written for guitar. But he also transcribed in the opposite direction, from the cello to the guitar, in his version of Boccherini's *Concierto en mi mayor*.

In his native town of Barcelona it was natural for him to make the acquaintance of people such as Llobet and Pujol, but it was essentially through the figure of Andrés Segovia that he was to cultivate a connection with the guitar. Cassadó and Segovia were from the same generation and their ideas and tastes, both musically and aesthetically, were practically identical: such an identity of outlook was the

basis for their cooperation and friendship. Cassadó's role in Segovia's career was highly significant: it was he who introduced the guitarist to the impresario Quesada, an action which was most influential in the development of Segovia's career.

On September 7<sup>th</sup>, 1967, at the University of Santiago de Compostela, Clemente Terni gave a lecture about Cassadó, who had died the preceding year. The text of this lecture was printed with a preface by Andrés Segovia, which perfectly reflects the personality of cellist-composer and the value of their friendship:<sup>(4)</sup>

*«Alguien, sin duda, muy semejante a nuestro gran artista Gaspar Cassadó, debió sugerir a Emerson esta bella definición: “Poeta es quien en los ojos del hombre conserva la mirada del niño.” Era el alma de Cassadó transparente como la de un chiquillo, sin que la vida hubiera depositado en ella, al correr de los años y desengaños, ni amarguras, ni rencores que la enturbiasen. Y su arte, limpio de impurezas bastardas, podría servir a todos nosotros de paradigma de nobleza estética por su rica intuición y su vigor reflexivo. Niño y hombre se juntaban, pues, en él. Nunca su llorada ausencia será completa: la luz de su recuerdo perdurará en el corazón de quienes nos hemos enriquecido espiritual y humanamente con su amistad.»*<sup>(5)</sup>

## Roberto Morón

Madrid (Spain), December 2002.

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(4) Mónica Pagés i Santacana: op. cit., page 99.

(5) «Somebody very similar to our great artist Gaspar Cassadó must have suggested to Emerson this nice sentence: “A poet is one in whom the eyes of a man preserve the sight of a child” [The editors of this edition have not been able to trace this sentence in the works of the American writer Ralph Waldo Emerson]. Cassadó's soul was transparent as a baby's soul, and life had left in such a soul, through the years and the disappointments, neither bitterness nor hunger. And his art, free from any impurity, could serve all of us as a paradigm of aesthetic nobleness for its rich intuition and its thoughtful power. A child and a man were united in him and his absence will never be a complete one: the light of his memory will remain in our hearts, which have been enriched spiritually and humanly by his friendship.»

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(1) Mónica Pagés i Santacana: *Gaspar Cassadó, la voz del violonchelo*, Amalgama edicions (Barcelona), 2000, page 77.

(2) «Vienna decided my music career. I dreamt of being a composer, but it was there that I understood that my true horizon was the cello.»

(3) «Composition, which still occupies some time during my trips, classes and concerts, cannot be more than a hobby.»

## A NOTE FROM THE EDITOR

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When I first examined the papers in Andrés Segovia's archive at Linares (May 7<sup>th</sup>, 2001), I was optimistic about the possibility of rescuing the solo guitar pieces by Gaspar Cassadó of whose existence I knew through Segovia's recordings: *Sardana* and the dyptich *Prédmbulo y Sardana*. I knew that these works had been composed after 1950, and therefore could not have been among the many manuscripts belonging to the maestro which were assumed to have been destroyed during the sacking of his house in 1936, during the Spanish civil war (further exploration of the archive showed that many works believed to have been lost in this event had in fact survived).

During that first session at the archive, the two expected pieces appeared (the *Sardana* was actually entitled *Sardana Chigiana*, and the manuscript showed that it had been composed to celebrate Segovia's appointment as a teacher at the famous summer course of the *Accademia Chigiana* at Siena), but they were not alone; they were happily accompanied by a *Canción de Leonardo* (a lullaby written in memory of Leonardo Segovia, the elder son of the maestro, who died in an accident when he was a boy), and a *Leyenda catalana* which a first glance revealed to be a new setting – more sophisticated than its predecessors – of the Catalan song *El noi de la mare* (already arranged for guitar by Llobet, Segovia, Ponce, etc.). Finally, there was a curious setting of *Dos cantos populares finlandeses*, which left me with the amusing question – so far unanswered – of why a Catalan composer should dedicate to a master born in Andalucía a piece based upon two Finnish songs.

Happy with these rescues, I failed to extract from the papers their last drop, and so in October 2002, my ex-student Luigi Attademo (who had assisted me during the session in May 2001), searching again in the Linares archive, found the manuscript of *Catalanesca*, a most significant piece, both musically and historically, written by Cassadó in 1922, when

Segovia – a close friend of the composer – was not yet famous all over the world: that piece was one of the very first responses the young star of the guitar received to his request to contemporary composers to create a new repertoire for his instrument.

Besides these pieces, Cassadó also made for Segovia a transcription for guitar and strings of one of the Boccherini cello concertos, and a transcription for solo guitar of a dyptich (*Minuetto e gavotta*) by Francesco Veracini. On the whole, we can see through the six original works for guitar the story of a friendship which linked Cassadó and Segovia for a long time, from their first meeting in Barcelona in 1918 until the death of the cellist and composer.

Cassadó wrote for guitar remarkably well, and his guitar music presents no problems to an editor: only a few very minor adjustments were required to make his pieces fluently playable. The only doubt thrown up by his manuscripts results from an uncertain mark of erasure in the *Leyenda catalana*. I believe that this tentative shortening – whose purpose is hard to understand – is not from the composer's hand, and I have left the measures exactly as they appeared before the cancellation.

On the other hand, the measures which make the third section of *Dos cantos populares finlandeses* – a sort of coda with a long succession of strummed chords that are too simplistic even for music with a popular background – do not in my judgement even distantly match the harmonic-contrapuntal treatment of the two preceding songs. They bring the work to a very unsatisfactory conclusion, and this judgement has led me to the most drastic step I have ever taken in my editorial career: the suppression of a part of a piece of music. However, the facsimile reproduction of the original manuscripts of all the pieces in this collection will allow the reader to retain this section, as well as to check up all the details of this edition.

**Angelo Gilardino**

Vercelli (Italy), March 2003.

**per a guitarra**  
(*si en Segovia no mana lo contrari*)

*(si en Segovia no mana lo contrari)*

# Gaspar Cassadó

**Allegro moderato**

CII\_

6th D

6

12

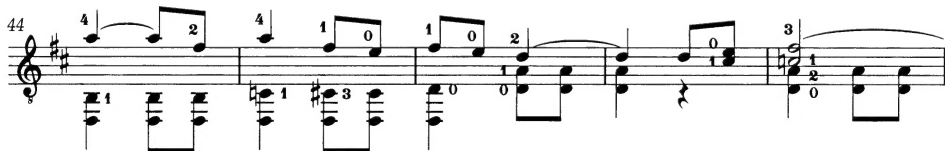
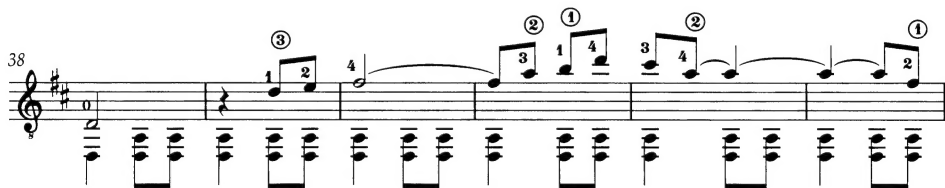
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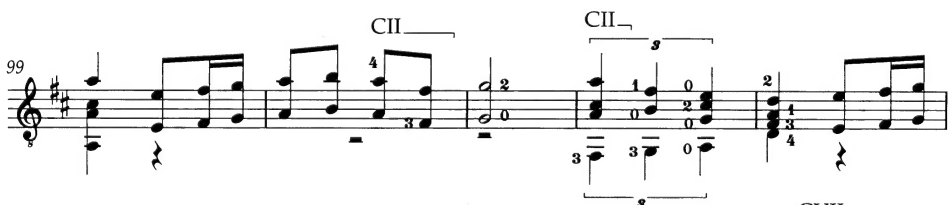
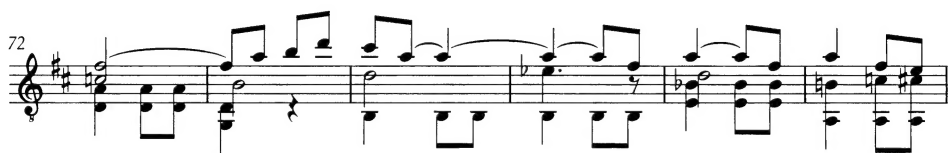
22

27

7







# CANCIÓN DE LEONARDO

para guitarra

Gaspar Cassadó

Calmo

CVIII

②

3

⑤

VII

CIII

*pp* *dolcissimo*

*mf* *espress.*

*p* *allarg.*

*a tempo*

*mf* *semplice*

6

CIII

②

CIII

②

CIII

②

⑤

11

CIII

②

CIII

②

③

①

*p*

*rall.*

*pp* *dolcissimo*

17

XII

*mf* *espress.*

*p* *allarg.*

*a tempo*

CIII

CI

④

*mf* *espress.*

23

CIII

CVII

②

CIII

*a tempo*

④

⑤

④

*rall.*

*f*

27

*p più lento* *rall.* *pp dolcissimo*

32

*mf espress.* *p allarg.* *più tranquillo dolcissimo*

36

*più espress. ma sempre dolcissimo*

40

*calmando teneramente*

45

*sempre più dolce* *rall.* *ten.* *ppp*

a Andrés Segovia  
Profesor de guitarra en la  
Academia musical Chigiana de Siena

# SARDANA CHIGIANA

para guitarra

Gaspar Cassadó

Allegro non tanto

The musical score is written for guitar in 2/4 time, key of D major. It consists of 31 measures, divided into five systems. The score includes various musical notations such as fingerings, dynamics, and articulation marks.

**System 1 (Measures 1-6):** Starts with a treble clef and a key signature of two sharps (F# and C#). The first measure has a circled 3 above it. The second measure has a 4 above it. The third measure has a 2 above it. The fourth measure has a 4 above it. The fifth measure has a 4 above it. The sixth measure has a 4 above it. The dynamic is *f* ponticello. The tempo is *Allegro non tanto*. The key signature changes to one sharp (F#) in the seventh measure.

**System 2 (Measures 7-13):** The seventh measure has a circled 3 below it. The eighth measure has a 4 above it. The ninth measure has a 3 above it. The tenth measure has a 4 above it. The eleventh measure has a 3 above it. The twelfth measure has a 1 above it. The thirteenth measure has a 3 above it. The dynamic is *p*. The key signature changes to two sharps (F# and C#) in the fourteenth measure.

**System 3 (Measures 14-18):** The fourteenth measure has a circled 3 below it. The fifteenth measure has a circled 4 below it. The sixteenth measure has a circled 3 below it. The seventeenth measure has a circled 4 below it. The eighteenth measure has a circled 3 below it. The dynamic is *sfz*. The key signature changes to one sharp (F#) in the nineteenth measure.

**System 4 (Measures 19-24):** The nineteenth measure has a circled 5 below it. The twentieth measure has a circled 3 below it. The twenty-first measure has a circled 4 below it. The twenty-second measure has a circled 3 below it. The twenty-third measure has a circled 4 below it. The twenty-four measure has a circled 3 below it. The dynamic is *f*. The key signature changes to two sharps (F# and C#) in the twenty-fifth measure.

**System 5 (Measures 25-31):** The twenty-fifth measure has a circled 4 below it. The twenty-six measure has a circled 3 below it. The twenty-seventh measure has a circled 5 below it. The twenty-eighth measure has a circled 4 below it. The twenty-ninth measure has a circled 3 below it. The thirtieth measure has a circled 4 below it. The thirty-first measure has a circled 3 below it. The dynamic is *sfz*. The key signature changes to one sharp (F#) in the thirty-second measure.

CIII

31

*f*

*sec*

*f*

*sfz*

37

*p dolce*

*sfz*

**Meno mosso**  
*cantabile*

43

*p espress.*

49

*mf*

*marc.*

*più espress.*

CIII

55

*rall.*

CI

60

*p* golpeando *mf* espress.

67

Tempo I

*p* *sfz* *mf*

73

*p* *sfz* *mf*

79

*p* *cresc.* *mf* *f*

85

*sfz* *f* deciso *animando*

90

*p* *f* sec

# PREÁMBULO Y SARDANA

para guitarra

Gaspar Cassadó

## Preámbulo

Improvizando, con moto

② ③ ④ ⑤ CII.   
 *p* *semplice* *più espress.*

5 *rall.* *a tempo* ② ③ ④ ⑤ *più lento* XVII *poco sfz*

11 *p* *rinf.* *sfz* *p* *poco sfz*

16 *a tempo* *pizzicato* ⑤ ④ ⑤ *poco rall.* *sostenuto* *quasi misterioso*

20 *rall.* *poco sfz* *p*

25 *a tempo* *mf* *più p* *attacca*



# Sardana

Allegro moderato

7 *p* *sfz*  
 13 *espress.* *sfz*  
 CIV  
 18 *sfz* *sentito*  
 CVI  
 24 *poco allarg.* *pizz.* *cresc.*  
 CII  
 30 *f* *p* *pizz.* *f*

Più deciso

CV, CII, CII, CII, CVII, CII

35 *f marc.* *p*

CII *meno mosso* CIV *a tempo*

42 *cedendo* *molto espress.* *p*

48 *mf espress. e rinf.*

CIV

55 *pizz.*

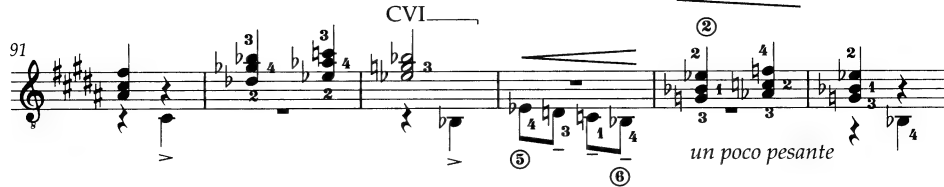
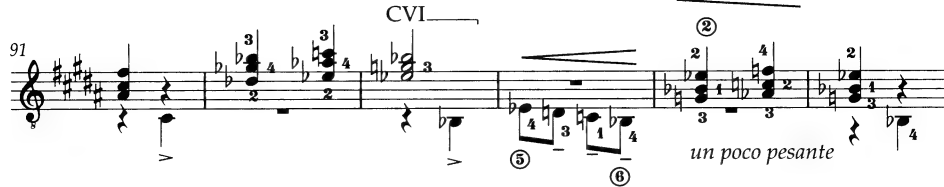
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67 *mf espress.* *dolce*

73  *più leggero* *quasi accel.*

*a tempo (deciso)*  
CII  *cresc. molto*  
*poco sost.* *f*

CIV  CIV  

CVI   *un poco pesante*

CIII  *più pesante*  
*più f* *p.*

CVII  CIX  CIV  *cresc.*

109  CII  CVII  CIX  CVII  *f* *pesante* *sec*

a Andrés Segovia

# LEYENDA CATALANA

para guitarra

Gaspar Cassadó

**Moderato, mesto**

*p* *espress.* **CVI**

*cresc.* *sfz* *dim.*

*ten.* *poco più mosso* *mf espress.* *p*

**CIV** *più lento* *mf* *p* *rall.*

*a tempo* *espress.*

*sfz* *dim.*

24 CI

*pp misterioso*

28

*più intenso*

32 CVII CVI CVII

*dolce*

36 CVII CVI CV CV CIV ①

*teneramente* *tranquillo poco allarg.*

40 CII CI CII CII

*f doloroso* *più piano*

44 CII

*p* *a tempo*  
*molto rit. ten. p*

48

*cresc.* *sfz* *dim.*

53 *poco più mosso*  
*ten.*  
*mf espress.* *p*

58 *mf* *poco allarg.* *più lento*

CV—

68

*p*

*smorzando*

*a tempo*

CIV—

*f*

CIV—

②

72

*p*

*più piano*

CIV—

*p*

molto rit. ten. ———

CVIII—

*poco lento*

76

*p*

*a tempo*

*pp*

*poco lento*

CIV—

CVI—

80

*p dolce*

*a tempo*

*pp*

84

*mf*

*sf rit.*

*a tempo*

*pp*

*smorzando*

89

*rall.*

*pp sec*

*pp sec*

CII—

## DOS CANTOS POPULARES FINLANDESES

[illegible]

The first system of the musical score for 'The Little Boat' is written on a single staff. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/8 time signature. The tempo is marked 'Allegretto' and the dynamics are 'p' (piano). The score is divided into three sections by brackets: 'CII' (Canto II), 'CVII' (Canto VII), and 'CII'. The 'CII' sections contain single notes or short phrases, while the 'CVII' section is a longer, more complex melodic line. Fingerings are indicated by numbers 1-4 above or below notes. The system ends with a double bar line.

*f* più solenne

The first system of the musical score for 'The Song of the Lark' is shown. It begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto' and the time signature is 3/4. The score includes a vocal line and a piano accompaniment. The piano part features a complex, rhythmic pattern in the right hand, often with triplets and sixteenth notes, while the left hand provides a steady bass line. The system ends with a double bar line.

① CII

8

4 2 2 3 0 4 4 0 3 4 4 3 4 0 4 3 0 2

CII

*p*



21 CII

ponticello

24 CII, ②

*mf* più lento *cresc.* *rit.* *f* attacca

### Ritmico e gaio

27 ①

*p* *sfz*

32

*sfz* *ten. più forte* *sfz*

38 a tempo

*ten.* *> sec*

43 ④

*marc.* *sfz*

53

*sfz* *f* *sostenuto marcato*

57 *a tempo*

CV CV

*f* *sfz* *mf*

② ③

71 *a tempo* VII—  
*f sostenuto* *mf*